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ABSTRACT

A compendium of practical information about Australia's Writers/Illustrators in Schools programs, this booklet, compiled in consultation with authors, illustrators, and organizers, strives to smooth the way for both visitors and schools in the challenge of helping children to enjoy books and writing. Pertinent quotes from authors and artists who have participated in such programs are interspersed among the various sections and clarify the different headings. The chief tenet of the booklet is that organization and communication are the keys to a successful visit. In the first sections, aims and invitations are discussed, followed by finance and timetables in the next sections. Publicity is the subject of one extended section, subdivided into school and/or classroom visits and large events. Another expanded segment is devoted to organizing a big event--for example, a writers' week at a library rather than at a school would need early planning--and an itemized list of helpful ideas is provided. A section on a children's writing camp or workshop advises that the organization of a culminating activity (a cooperatively produced book or recordings on tape) provides a tangible record for each child and the guest writer. The booklet closes with writers' thoughts on the teaching of writing and suggestions about children's letters to favorite authors. (References for adults and for children are provided.) (NKA)

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Writing for children is a passport to a continuing communication with them. The key to writing for children is talking to them and listening to them. It's a magic circle.
Jill Morris

In recent years author and illustrator visits to schools have increased. Schools are generally more aware that people in the community have skills and information to offer. Children and teachers like to meet the people who create their books; authors and illustrators like to keep in touch with their audience. Many teachers ask for help with process writing.

Organization and communication are keys to success, whether the visit is simply one guest in one classroom, or the complexity of a Festival, Week or Camp.

This PEN, compiled in consultation with authors, illustrators and organizers, aims to smooth the way for both visitors and schools in the challenge of helping children to enjoy books and writing.

Aims

The most satisfying sessions are those in which the author is not talking to children as career novelists, but as readers and participants in the experience of a book. **Cliff Green**

Teacher interest and involvement is important – enthusiasm is infectious. When children have been involved in an art process before the visit, e.g. tearing tissue paper, they are ready with questions on the techniques used in illustrating a book. The illustrator verifies their guesses, or tells something different, and children are stimulated to try again. **Patricia Mullins**

All contributors – authors, illustrators and organizers – were agreed that it is important to discuss aims for each session, so that the needs of the children can be met.

Both authors and illustrators say that their "best sessions" result from responding to children's needs and requests. The best invitations are specific.

"Years 1/2 love your collage illustrations in [title], and we've been trying that technique. Would you come and talk about illustrating the book?"
"Would you talk to Years 3/4 about the inspiration for writing stories? Where do the ideas come from?"
"Years 5/6 have enjoyed your mysteries. Would you talk to them about plotting a mystery?"

Equally satisfactory are sessions which result from a teacher's suggestion. For example, the author of historical or science fiction may be invited when the children are discussing linking themes across the curriculum.

After a specific invitation has been sent, the intervening weeks are spent getting ready. Children read more titles. Perhaps the teacher initiates a program based on what they have read. The children list questions to ask.

Less satisfactory are non-specific invitations like these: "Book Week is coming up, and we need a speaker." "My friend said you're a good speaker. Talk about anything you like."

Many authors and illustrators are least satisfied with larger events – Festivals or Weeks. Sometimes the guest is one of many, and seems to be meeting the needs of a program rather than the needs of children. On some occasions adjoining activities can be very noisy. Children (who have not been involved in sending invitations) may regard it merely as "a day out"; accompanying teachers may "disappear".

Some authors and illustrators regard speaking to the whole school at an assembly, either outdoors or in a hall, as a waste of time because it is difficult to interest a wide age range. Most prefer to fit into an ongoing educational program rather than provide "instant entertainment". Undoubtedly, relating invitations to the children's needs brings most satisfaction.

Invitations

Reader contact is a delight. It's essential for a writer to keep in tune with the interests of potential readers. When a child comes up with a dog-eared copy of one of your books to sign, there's great pleasure in the knowledge that some child has cared enough to read that story so many times. **Hazel Edwards**

The availability of authors and illustrators can be a problem for schools. Many are booked months ahead; the "teachable moment" passes. Organizers of large events have to wait for replies from their first-choice guests before they can approach others if the first are not free. Generally, for a classroom visit, an approach should be made about two months ahead; for a large event, 9-12 months ahead.

Responding to invitations is a matter of deciding on priorities – a dilemma facing every successful author and illustrator . . .

"I refuse to be a 'talking head'; I want to write."

CS210345

"I talk once a month, so I'm booked up a year ahead."
"I talk only *between* major projects – not during."
"I really enjoy school visits; I talk once or twice a week."

Such people know how much time they want to spend writing/illustrating, and how much time they can give to talking.

The Visiting Poet

I'm expounding all the knowledge that within this brain is stored.
(The children in the front row are looking rather bored.)
I'm talking themes poetical with style and verbal grace.
(The children in the second row are staring into space.)
I try to make it simple, but the stumbling words won't come.
(The children in the third row are blowing bubble gum.)
I tend to slightly stutter as I bravely hold the floor.
(The children from the fourth row are edging to the door.)
But there one sits, her face intent, her eyes alive and glistening.
Oh gentle child. Sweet Miracle. At last . . . there's someone listening.
Max Fatchen

- ☐ To get in touch with authors and illustrators you can:
  - write c/- the publisher (addresses are listed in *Australian Books in Print*, available on microfiche in most libraries)
  - contact a speakers agency, such as:
    "Authors in the Community Project", Michael Connor Literary Agency, tel: (03) 723 1988
    Joan Saxton Speakers Agency, tel: (03) 29 4994.
- ☐ An invitation should include:
  - general information about the school, children's background and curriculum
  - specific aims for the proposed session(s)
  - proposed date(s)
  - fees and expenses offered
  - a phone contact number.
- ☐ Authors and illustrators should be satisfied that they can meet the needs of the school or Education Centre before agreeing to attend. If the needs are not clearly expressed, they should ask for more details. They should also:
  - state their fee(s) and any special preferences or requirements
  - offer to send their c.v.
  - diarize the engagement on acceptance, prepare the session, and give value for money.
- ☐ Librarians and teachers should have read some of the guest's books before sending the invitation. On receipt of the c.v., others can be obtained for the library.
- ☐ For a large event ask guests to fill in an information sheet detailing:
  - preferences (for group size, age level, time span)
  - method of presentation
  - props needed (display boards, projector, video, etc.)
  - travel arrangements, accommodation requests.

  It is courteous to enclose an s.a.e. for reply.
- ☐ If the initial agreement was verbal, it should be confirmed in writing. Send a school plan showing car parking, office, staff room, toilets, and classrooms with classes' and teachers' names. Suggest handy parking for a guest with a disability. Indicate the distance and direction of bus-stops and train stations.
- ☐ Seeing and handling original art work, and linking it with illustrations in books, are valuable experiences for children. However, bear in mind that transport and handling may damage irreplaceable originals. Offer display facilities.
- ☐ If audio or video recording is planned, the guest must be consulted in advance. A guest's copyright may extend to oral presentations, and a fee may be charged. If your guest already has an agreement with a commercial recording company, your request may be refused.

Finance

One of the messages I hope to get across on school visits: the name on the book belongs to a "real person" who works at his job in the same way other people work at theirs.
Michael Dugan

A writer or an illustrator has a newly published book. People say, "Ah, you must be a millionaire!" The public cannot believe that royalties earned over two years may be as little as two or three months' average wage.

Royalties are paid six-monthly and are variable, so freelancers do not have the security of regular pay cheques. Like other small-business people, they have financial commitments – mortgages, health and life insurances, superannuation premiums – and expenses – postage, telephone, office/studio supplies, travel.

They do not have a paid vacation or "holiday loading" (to pay for two weeks' holiday, they must work doubly hard before or after) or perks, such as phone calls. (A local phone call may cost half a book royalty; a five-minute call interstate may equal royalties from five book sales.)

Most authors and illustrators are not hobbyists. They want to make a living, though few can support themselves entirely from their children's books. When they talk in schools, they are giving their writing and illustrating time.

For many, a day in a school means: a day to prepare, a day to talk, a day to wind down. Most *do* give time: it's exciting to keep in touch with one's audience; it's important to encourage children's interest in story and their creative responses to literature and art. As well, it's excellent publicity for books.

The plumber, the dentist, the mechanic – none has qualms about stating and accepting a fee, or sending an account. Some authors and illustrators do. Others are matter-of-fact: "My fee is X for half a day, and Y for a full day, plus expenses." It's best to be professional: organisers should offer a fee, guests should state one.

The most satisfying thing is when your audience makes it clear to you it was worth all the caring. "I like your book" is the second-nicest thing a child can tell you. "I bought your book" is the first!
Doug McLeod

Financial arrangements should have high priority in the early planning of large and small events.

- ☐ Funding may be arranged in many different ways, for instance:
  - by submission to the Literature Board of the Australia Council, or to a State or municipal arts funding body
  - by application to an Education Department source
  - by a levy on participants.
- ☐ Guest's fees: offer at least the current Emergency Teacher rate, or phone the Australian Society of Authors, the Fellowship of Australian Writers, the Australian Writers Guild or the National Book Council, and ask the current fee for a day's consultancy.
- ☐ Education Departments take up to four months to make payments. Requesting an invoice from the guest at the time of acceptance may help to solve this problem. If

possible, arrange to pay on the day or at the end of a week's events.

- ☐ A professional approach for a small event: the visitor presents an account on the morning of the visit, thus expediting recording and payment.

I had explained the sequence of steps in "making a book", and it was question time. One child, whose mother was a keen racegoer, asked, "Where does the bookmaker fit in?"
Nance Donkin

Timetables

Making a timetable to suit both hosts and guests can become a juggling act. Discussion of children's needs and visitors' preferences during the initial contact is a starting point.

Most authors and illustrators like to speak to ordinary class groups (20-25) about the pleasures of reading, and to smaller groups (up to 15) for the teaching of writing.

The duration of sessions depends on the ages of the children. Three or four sessions up to one hour each (two in the morning, one or two in the afternoon), rather than many short sessions, are favoured for senior primary. Shorter sessions are appropriate for juniors. However, if children are to respond by drawing or painting, more time should be allowed.

Breaks should be timetabled between sessions. Shy children may like to speak or show something privately. Many children ask for autographs. Hosts are always generous with coffees, so guests need toilet breaks.

Some schools appoint two senior students as "minders" to meet the guest in the morning, act as guides from room to room and introduce teachers. This is a great help to authors and illustrators, who are usually unfamiliar with the school and its routines and geography.

An author on a day visit will probably move from home room to home room. But it is better to move children rather than illustrators, so that illustrators' materials are pinned up and taken down only once.

Authors and illustrators on day visits may be timetabled to be "on duty" to talk to the keen children (Writers or Readers Clubs) at lunch time. Many find that it is not possible to talk and eat, so allow extra time for a lunch break before the afternoon session.

When children are bussed in to an unfamiliar central point, allow 10-15 minutes for movement between rooms.

If the visitor has a week's program, and is scheduled to speak at night, timetable an afternoon off.

At one school a desperately shy little boy took me by the hand and said, "Mrs Scott, are you alive?" This is one of the best things we do, showing that authors are alive, come in all sorts of shapes and sizes, and start with grotty pieces of paper, just as children do.
Mavis Scott

Publicity

Do involve the parents and the community. It is important, particularly for young children whose reading habits are forming, that the parents be part of the excitement, the interaction, and the child's experience with real-live authors of books they are reading.
Elizabeth Hathorn

Publicity about happenings and visits is important, both within the school or Education Centre, and in the community. Indeed, for authors and illustrators it is vital, and many publishers believe that the creator of a book is its best publicist.

School or Classroom Visit

- Check the pronunciation of the guest's name, and mention it frequently.
- Set up a display of books in the library/classroom/staffroom.
- Display commercial posters if available. Get children to make posters, and display them around the school.
- Photocopy guest's c.v. for the staffroom and school newsletter.
- Notify the local media about an impending visit. Arrange an interview and photograph if the guest is agreeable. Encourage the reporter to interview children as well as the guest, and the photographer to include children in photographs.
- Notify the children's librarian at the municipal library, and encourage children to borrow from both school and municipal libraries.
- Children can make personal name tags. One author said, "It's friendly to say, 'Yes, Tanya,' when a hand shoots up and good for making contact when giving personal help with writing."

Large Events

- Notify staff, children and parents well in advance; keep all informed.
- Publicize widely with children's posters in shops, municipal library, etc.
- Notify the local media, and update information regularly. Arrange for interviews by appointment, so that they do not become "extras" crammed into the timetable to the detriment of the children's program. Consult with guests and suggest times and places for photographs of them working with children, to minimize interruptions.
- Invite the local bookshop owner/manager or newsagent to be a member of the planning committee. Generating parent and community interest in authors, illustrators and books can be linked to book sales, with benefits to the local trade, children's education and visitors' solvency and satisfaction.
- Local tradespeople and media can, perhaps, be involved with give-aways, such as a bag containing a message or illustration from each guest, with a ruler, pencil or jotter inscribed with the trader's name.
- Suggest continuing media involvement after the event: children's work might be published in a double-page spread of writing and illustrations; stories and verse written at the workshop/camp/event might be read by children on radio.
- A committee member can write a report for publication in an Education Department magazine, or in such commercial magazines as *Primary Education* (Collins-Dove) or *Classroom* (Ashton Scholastic).
- If the speaker is to be guest of honour at a function like a mayoral luncheon or a Rotary dinner, ensure that people making introductions and speeches know how to pronounce the name and have adequate information beforehand.

Positive pleasures: visiting a school where the staff seem to have been expecting you, where they know who you are and why you are there; and where they take time to talk with you over tea and coffee.
Patricia Scott

People who write and illustrate for children are very caring, very conscious of their audience. They want to encourage children's reading and writing. Meanwhile, their own stories queue up in their heads, waiting for a time when they may be translated to paper.

These facts are included not to discourage communication, but to promote discrimination. Here are some suggestions.

- ☐ Help children to find answers to their questions in books and journals (see Reference lists below).
- ☐ Gather questions in a class letter, and enclose an s.a.e.
- ☐ Encourage children to communicate rather than ask questions. They can:
  - tell the name of a favourite book, and why it was enjoyed
  - indicate a special passage or episode: "I liked the part where Simon was running through the storm, and the rain freckled his face"
  - name a favourite category: "I like reading animal (fantasy, mystery, adventure . . .) stories best."

Visits to schools are never a one-way business. If the children gain something from the author, it is certain that the author gains just as much from the children.

Colin Thiele

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Janine Betty Schmidt and Barbara Poston-Anderson, *Australian Picture Books: A Select Annotated Bibliography, 1978-1983*, Kuring-gai CAE, Lindfield, 1984.

Ivan Southall, *A Journey of Discovery: On Writing for Children*, Kestrel, Ringwood, 1975.

Eleanor Stodart (ed.), *Writing and Illustrating for Children: Seminars 1975-1980*, Children's Book Council of the ACT, Canberra, 1985.

Maxine Walker, *Writers Alive! Current Australian Authors for Children*, Westbooks, Perth, 1977.

Magazines and Journals

Classroom (Ashton Scholastic, PO Box 579, Gosford 2250).

The Lu Rees Archives: Notes, Books and Authors (Canberra CAE, PO Box 1, Belconnen 2616).

Magpies (The Singing Tree, 10 Armagh Street, Victoria Park 6100).

Orana (Bankstown Municipal Library, Bankstown 2200).

Reading Time (PO Box 159, Curtin 2605).

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Walter McVitty, *Australian Children's Illustrators and Authors* and *Australian Children's Authors*, "Australian Colour Library" Series, Macmillan of Australia, South Melbourne, 1986.

Posters

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Oldmeadows Australian Children's Author Posters (reprint under consideration), Oldmeadows, Heidelberg West.

Puffin Author Posters, Puffin Passports, Omnibus Passports, Penguin Books Australia, Ringwood.

Audio Tapes

Hazel Edwards and Edel Wignell, *Australian Writers of Children's Literature* (interviews with Nance Donkin, Max Fatchen, Lilith Norman, Joan Phipson, Eleanor Spence, Colin Thiele), 6 cassettes, Educational Media Australia, South Melbourne, 1978-80.

Author Profiles

Puffinalia, Penguin Books Australia, Ringwood.

Children's Literature Collections

Dromkeen, Main Road, Riddells Creek, Victoria 3431; tel: (054) 28 5224.

Lu Rees Archives, Canberra CAE, PO Box 1, Belconnen, ACT 2616; tel: (062) 52 2111.

The Singing Tree, 10 Armagh Street, Victoria Park, WA 6100; tel: (09) 361 8288.

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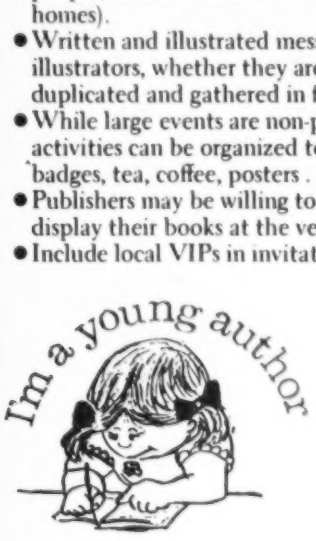
Organizing a Big Event

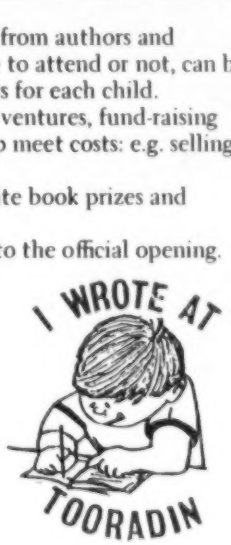
A large event, e.g. Writers' Week – usually held at an Education Centre, rather than a school – needs a focus: a purpose decided by a community or a group of schools or the advisory staff of the Centre through a representative committee.

Early Planning

The length of the program and the numbers of children attending will determine how many speakers are needed.

- See previous notes on dates, funding, fees, invitations, timetables and publicity for many relevant details.
- Halls, tents and other "makeshift" venues are less popular with speakers than classrooms. Weather, noise, public access, dogs – all are potentially disruptive. A poor location may cause loss of voice and exhaustion by the end of the day – certainly, by the end of the week.
- Children-as-writers need space, tables and chairs, and a settled atmosphere.
- Consider travel (not all guests have cars), meals, and accommodation (many speakers need a break from people, so offer motel accommodation as well as friendly homes).
- Written and illustrated messages from authors and illustrators, whether they are able to attend or not, can be duplicated and gathered in folders for each child.
- While large events are non-profit ventures, fund-raising activities can be organized to help meet costs: e.g. selling badges, tea, coffee, posters . . .
- Publishers may be willing to donate book prizes and display their books at the venue.
- Include local VIPs in invitations to the official opening.





Preparation Countdown

Steps will be decided by the committee, and need not strictly follow this order.

- Prepare a diary listing the main areas to be covered, the names of the people responsible for each, and dates for completion of tasks.
- Apply for funding.
- Send information and invitations to chosen authors, illustrators, poets and publishers. Request a written or illustrated message for children.
- Notify schools of the program and the names of contact people at each one.
- When guests accept, note materials they need, and duplicate their c.v.s to send to schools, and their messages for the children.
- Send invitations to second-choice guests if necessary.
- Circularise schools with the names of guests and the numbers of children allotted to each school.
- Buy/order materials needed.
- Schools confirm the numbers of children attending, and their ages/levels.
- Work out the timetable.
- Send a progress report and timetable to speakers.
- Send a timetable and guests' c.v.s. to schools. Request that teachers and children read the speakers' books and prepare questions. If the event is to be a workshop, ask children to bring written work-in-progress.
- Arrange a meeting of teachers who will be accompanying the children – perhaps to be addressed by an author or an illustrator.
- Send VIP invitations.
- Prepare a media release, including photos of guests.
- Send letters to participating children emphasising the focus of the week, with other messages and reminders.
- Send a final letter to schools and visitors, including a locality map and a building plan.
- Update information for the media.
- Set up the venue, collate materials, and prepare identification badges, signposts and labels.
- Make sure that the chief organizer and the team are introduced and remain "highly visible" throughout the event.
- At the end of each day during the event, clear up and prepare for the next day's program.
- Afterwards, send thank-you letters to all participants: speakers, teachers, children, VIPs, donors in the community.
- Follow up with media reports and publication of children's writing and illustration.
- Invite comments from all teachers involved by sending out a questionnaire, so that the committee can evaluate responses.

Chidren's questions:
1. Do you write your books yourself or do you get someone to do it for you?
2. Do you like authorising?
3. Do you drive a Holden or a Porsche or what?
And what comment does a visiting author make when handed a piece of student's writing that says, "The octopus's eight long testicles were waving limply in the water . . ."?

Colin Thiele

Writer/Illustrator in Schools Program

If you're going to be a writer, you have to be a reader first; you can't write without a vocabulary or some practice at seeing words strung into sentences. Children should be given some preliminary stimulus to read before the occasion arrives; preferably the work of the authors involved, of course, but any imaginative reading.

Margaret Dunkle

Before a school sends an invitation or a guest accepts an offer to be resident artist, all teachers and the school council need to discuss aims, participation and expected outcomes.

Who will be involved: the whole school, selected classes, selected groups, parents? Is the emphasis to be on learning the skills of writing, enjoyment of reading, appreciation of art, or a particular theme? Is the chosen person the right one to fulfil this aim?

Some guests request direction. Others know what they would like to do. A satisfactory arrangement is usually a compromise.

The librarian's cooperation is the key to a successful program. Often the library is the central place most suitable for the display of work done with the guest.

An outline of the agreed program – including any community involvement – should be printed and issued to staff and the school council. For maximum cooperation, keep all staff notified of progress and any changes to the program.

If possible, introduce the guest to children, teachers, and the school council a few weeks before the program begins. The guest and the children will need to make some detailed preparation.

Give all children an opportunity to work with the guest, but most time to those who are really interested.

Camps

Do it well; don't do it big!

Cecilia Scanlan

Those who enjoy camps recognize the special quality of involvement that results from interaction between like-minded creative people – whether the focus is on drama, storytelling, writing or illustrating. Children's interest and vitality spark renewed enthusiasm in adults.

The tone and atmosphere are set by the organizer, who gives strong leadership, the guest, who inspires and stimulates, and the accompanying parent/teacher/psychologist, who supports.

All should meet beforehand to discuss aims, strategies and the program. Many of the points listed in previous sections apply equally to preparing for a camp.

Only interested children should attend. One or two uncommitted children can easily spoil the atmosphere and disrupt work and relationships.

A contract covering work and behaviour should be drawn up at the beginning, with children's contributions given first. Pin it up on the wall. Each member needs to understand his or her responsibility for living and working cooperatively.

Such contracts are renegotiable. Discuss and evaluate aims and progress each day. At the end ask, "Did we succeed?"

Organize a culminating activity, if possible: a cooperatively produced book, photographs, a concert with printed program, recordings on tape – some tangible record for each child and guest.

Ego Deflator: *"Are you Judy Blume?"*
"No, I'm Judith Worthy."
"Pity! Judy Blume's my favourite author."
Ego Booster: *"I think your books are ACE!"*

Judith Worthy

Writing: to Teach or not to Teach

Many authors are invited to schools to teach writing. However, there are several viewpoints about the advisability of accepting.

Some say that teaching is a relationship: only the teacher understands each child well enough to teach writing. "If the children show me their writing, I don't know how to evaluate it. My 'help' may be inappropriate."

These authors prefer to focus on the pleasure of reading and answer questions about books and writing, rather than *teach* writing. However, many see value in Writer in Residence programs, which allow an author to get to know the children over a period of weeks or months and find out what each one can do. Then, they believe, skills may be taught in cooperation with the class teacher.

Some say that the *career* of writing – which is what the author is concerned with – cannot be related to the teaching of writing. Programs to motivate written and oral expression have nothing to do with professional writing.

However, some authors enjoy teaching writing, and believe that they can teach skills in one-off visits to classrooms if they are given a specific area in which the children need help: for instance, the importance of redrafting and improving stories, or the mechanics of punctuation and paragraphing, or skills related to characterization and style.

Many authors use their own stories to demonstrate aspects of writing: for example, how fiction may be created using ordinary happenings in a child's day. Some authors, experienced in working with children, create stories with them. One said: "By taking a sentence, and twisting, turning, playing with it, the author can give simple examples of how style begins in the mind, and allows the story to write itself."

Some authors say that their main function is to be "inspirational." By listening to the children, they hope to discover their needs and give appropriate advice and encouragement. They ask, "What if?", and show children how to develop their stories in imaginative ways.

Many authors explain the steps in publishing a book by showing their manuscripts (first and last drafts), contracts, galleys and page proofs. (Several commented that the use of the word "publishing" in schools – meaning "printing" – can cause unreal expectations by making children think that their work really will be published.)

All these differing opinions highlight the importance of the initial discussion of *aims* when authors are invited to teach writing. There are some other points worth considering too.

- Short sessions in sequence with several authors may result in children receiving contradictory messages and becoming confused.
- Time is needed for familiarization as well as for writing. Each session should last at least 30-45 minutes.
- Children moving from place to place are likely to be over-excited, and not in the frame of mind to write.
- Writing is best achieved in a "home" classroom, with the teacher and author working together, and no other visitors that day.

I prefer "informal" gatherings where the children can feel free to ask questions and discuss their own writing projects. Both author and children can benefit from these sessions by sharing ideas.

Mary Small

Dear Author, Dear Illustrator

Most authors and illustrators receive letters from children, and most take pleasure in them. Every one of my acquaintance always replies. Some envelopes enclose twenty or more letters – one from each member of a class – all containing up to six questions. Some of the questions could be answered by reading a book blurb or one of the published books on Australian authors and illustrators.

Award-winning and popular authors may receive forty letters a week, and spend one day a week replying. One spends $15 on postage each week, and remarked that only once has a stamped addressed envelope been enclosed. The royalty on a paperback sale does not cover the cost of a stamp.